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## AMERICAN ART NEWS.

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## Advertising Rates on Application.

Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at The Old Corner Bookstore, 27 Bromfield Street, Boston, Mass.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The third in the series of Travelling Exhibitions organized by the Company which publishes this journal, will open in New Orleans to-day. It will remain in New Orleans, under the management of the Association of that city until and through January 17, and possibly January 19. From New Orleans the exhibition will be transferred to Tampa, Fla.; the most Southern point in the United States where a high class picture display has ever been made, and where it will be held under the auspices and management of the Students Art Club of Tampa. From Tampa the exhibition will go in turn to Savannah and Charleston, and later on to Baltimore, with a possible stop at Richmond or Lynchburg, Va. The interest in the display and the enterprise throughout the South constantly grows, and we must again return our thanks for the cordial reception that has been given our efforts to present to the art lovers and public of the South, the representative and characteristic works of our stronger painters.

In the decision to hold the projected Sculpture Salon next season in the Fine Arts Galleries, rather than the Madison Square Garden, an important question has been settled as between the sculptors of the large and the small. In other words the designers and moulders of large monumental work, equestrian statues and the like, have been vanquished by the sculptors of the more purely decorative and smaller work. The former naturally wished to have the Madison Square Garden selected, to better display their works, and the latter felt that better effects could be obtained at the Fine Arts Galleries. The public will gain by the decision. The Fine Arts Galleries, while not any too large for such a purpose are susceptible for treatment so that a beautiful display may be looked for.

## OBITUARY.

The death is announced of M. Paul Langlois, the artist, at the early age of forty-eight. M. Langlois was the grandson of Jérôme Martin Langlois, who won the Prix de Rome in 1806, and whose fine portrait of his master, David, is in the Louvre. The father of Paul Langlois was also an artist of considerable talent. The late artist began to exhibit at the Salon in 1878 with a portrait, but it was not until 1882 that he achieved a considerable success, when his "Atelier d'Emaillleurs chez M. Barbedienne" attracted a good deal of notice. From that time until 1894 his portraits and other works were regularly hung at the Salon; but of late years ill health prevented him from being a regular exhibitor. He was a member of the Société des Artistes Français.

Walter Appleton Clark died December 27 at his studio at 33 West Sixty-seventh street after an operation for appendicitis at the age of thirty-one. He leaves a widow, formerly Miss Annie Hoyt of Greenwich, whom he married in 1902.

Mr. Clark up to the time of his death was an illustrator. He began hard work so early that his personal history is slight. On his return from a trip around the world when eighteen years old he took up systematic art study in New York, at the Art Students' League. His first set of drawings brought him a reputation. It was to illustrate Kipling's "oo7," published in Scribner's Magazine in 1897. This resulted in the young man immediately getting a great deal of work for that publication. Then followed illustrations for stories on the girls' colleges; for numerous Canadian stories by Henry van Dyke, illustrations for stories by Richard Harding Davis, for F. Hopkinson Smith's "Olive Horn," and for stories by Kenneth Graham. This last set was exhibited in the Paris exposition in 1900 and won a silver medal. It was the highest award to any of the numerous American exhibitors in the class.

His last work comprised two covers for Collier's. His last bit of regular illustrative work was the pictures for "The Awakening of Helena Ritchie."

Gustav Kruell, the well known artist, died in California, January 2.

American wood engraving owed a great deal to Gustav Kruell. He was one of those men who gave to our school a world-wide renown, and his memory will be honored by many connoisseurs faithful to a tradition which has latterly suffered grave neglect, but which this devoted artist steadily did his best to maintain.

He produced a remarkable series of portraits of Lincoln, Grant, Sherman and other figures in American history, portraits of great vitality and color, suggesting the art of the painter. Some were published a few years ago under the title of "A Portfolio of National Portraits," with text by Royal Cortissoz. In general, however, his works were circulated after the fashion of etchings or other prints, or he undertook private commissions. He was an enthusiastic, industrious man, absorbed in his art, and he has left a considerable body of work to his credit. His best portraits are not only masterly in workmanship, but have distinction of style. Though his art lost its vogue some time ago, and has since been supported only by a limited number of discerning connoisseurs and publishers, there is no danger that what he did for it will be forgotten.

Editor American Art News:

Dear Sir:—In the several art journals which I take I have read from time to time about various American artists and their work, but having up to this date been a collector of the works of foreign artists—with the exception of William Keith and the Dabo Brothers—I have not been able to determine which are considered the best, at least those of the living artists. I will greatly appreciate it if you will, for my personal information, give me the names of the twenty living American artists whom you consider the best and also give them in the order of their "greatness," as you consider them. Of course, I appreciate that personal opinions, even of art journals, art critics and dealers, might naturally differ in making up a list of twenty of the best American artists and that a list made up by half a dozen—or any other number of persons, competent to judge, might all vary somewhat, although the names of some artists might be included in every list. At any rate I will greatly appreciate your opinion.

Sincerely yours,

Sam'l. O. Buckner.

Milwaukee, Wis.

[We should greatly prefer to obtain, if possible, something of a consensus of opinion in this interesting question, rather than to publish such a list ourselves, and therefore invite such lists from our readers, whose names will be held confidential if desired.—Ed.]

Editor American Art News:

Dear Sir:—I think that I am able to add two names which properly head the list of artists born prior to 1801, who worked in America in Colonial days, or during the Revolution.

Le Paon, 1738 . . . Died in Paris 1790  
Gatteaux, . . . 1838

Le Paon painted battle pieces of the Revolutionary conflict, and also a portrait of Washington. Several of his battle canvases are at Versailles, or were.

Gatteaux, painted in 1777, a portrait of Horatio Gates, and in 1779 those of Anthony Wayne, and John Stewart. I give the dates of these two portraits as I have no date of Gatteaux's birth.

Sincerely yours,

Fred Hovey Allen.

New York, December 29, 1906.

Editor American Art News:

Dear Sir:—I have read the contributed lists of artists of the early American school in the Art News, and am much interested in this subject. As I am about forming a collection of pictures by modern American artist, I would suggest that a list of the foremost of the day might be in order. I think a discussion, or a consensus of opinion on this subject might prove of interest to your readers.

Sincerely yours,

A Patron of American Art.

The French Académie des Beaux-Arts recently elected Baron Edmond de Rothschild a member. The new members is one of the most distinguished collectors in Paris, and his fine house in the Faubourg Saint Honoré contains a choice collection of pictures and sculpture. On the same day the Prix Doublemard were awarded, the first going to M. Gaumont, a pupil of M. Coutan, and the second to M. Véron, a pupil of Mercié.

W. R. Lethaby has been appointed to succeed the late J. T. Micklewaite as architect of Westminster Abbey. The choice is greatly approved in England.

## SUNLIGHT ON WINTER ACADEMY.

However opinions may differ as to its fairness of judgment, the following introduction to the N. Y. Sun's critical notice of the present Winter Academy exhibition will be found interesting and amusing.

"The first fruits of the union of the National Academy and the Society of American Artists may now be seen at the Fine Arts Galleries in West Fifty-Seventh Street. The marriage took place April 7, 1906. Last week there was what is called a private view, but one that usually degenerates into a public stare, so great is the throng. People, not pictures, is the order of 'varnishing' day.

"Back, back to the good old days of the disruption! The speaker was a member of the absorbed organization who had four pictures rejected by the lynching committee. He said, and he shall be nameless, that hanging was too good a word to describe their ruthless slaughterings. It was not the survival of the fittest that had won the walls, but the operation of the theory of unnatural selection. To all of which we must demur. This present winter exhibition of 1906 seems to have solved a dangerous problem, the abolishment of the very bad and the abolishment of the very good. The jury has simply chosen the middlemen, with a few exceptions, and thus has avoided a repetition of the rumors and scandals of those seasons when Whistler, Homer Martin, John Sargent and a few other Titans hung their banners on the inner walls and knocked sky high the color and design of their contemporary associates. We are happy to record that mediocrity, the mediocrity which the poet called golden, has been obtained. We need more of this leveling of art in America. There are indications that genius, unasked, discouraged and overforward, is manifesting its presence too strongly. This won't do. The world is filled with average folk; give us art suitable to their faculty of attention, for their sound, homely tastes. A world composed of Bernard Shaws, Theodore Roosevelts, Nietzsches, William M. Chases, would be intolerable. So let us applaud the Academy for doing the right thing at the tactful moment. Art for the masses is its slogan.

"To prove that the committee on moulding public judgments was acting according to its lights, we need but mention that Winslow Homer's 'The Gulf Stream' has the spot of honor in the Vanderbilt Gallery, though it is by no means the best picture in the room. But it is the most popular, and the Metropolitan Museum has consecrated that popularity by purchasing the canvas."

The clay model of the bust of President Roosevelt to be executed in marble and set up in the Senate chamber at Washington, with the busts of others who have been vice-presidents of the United States, has been finished by James Earle Fraser, the sculptor, at his studio, in Macdougall Alley. The cutting of the bust, which is about one-third over life size, is said to have given great satisfaction to the friends of the President.

With the placing of President Roosevelt's bust in the Senate chamber all the vice-presidents of the United States will be represented there, with the exception of Vice-President Fairbanks. His bust will be executed later.

The Archaeological Museum at Nimes has become possessor of a tomb of the earliest period of Christianity, recently discovered at Valbonne.